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# HOW TO VAMP

A New Method for Teaching the Art of

## PLAYING BY EAR

ARTISTIC PIANO ACCOMPANIMENTS

By

## THEO. LAMOTTE.

Price 50 Cents

TORONTO, CANADA.
W. H. Billing,
63 YONGE STREET.

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# HOW TO VAMP.

## A NEW METHOD

### BY THEO. LA MOTTE

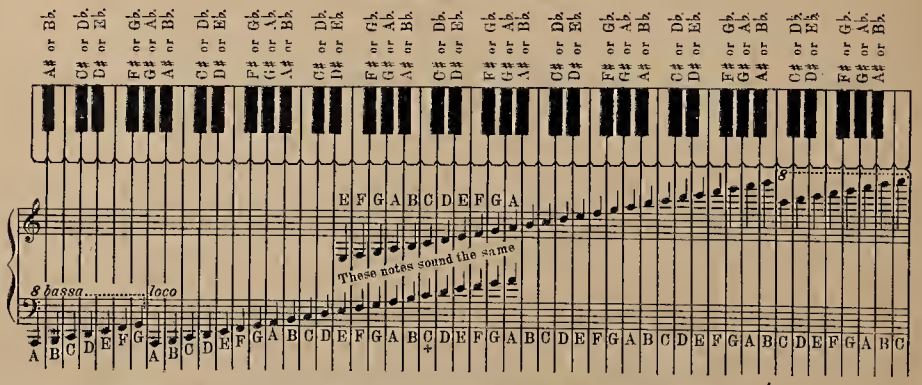
Vamping is an Art, by which Any Person musically inclined or gifted, having a knowledge of the notes, can, after a few hours' practice, learn to play by ear an accompaniment on the pianoforte or organ to any song, in any key, without going to the trouble and expense of taking lessons in music. Some people earn money by this art. A notable instance occurred very recently in the case of Mr. C. K. Harris, of Milwaukee. This gentleman has acquired the art of Vamping, and composed the world-wide, well-known song, "After the Ball, and many other popular songs. It is estimated that he made over $150,000 recently. At the same time many Professors of Music, who have spent all their lives in learning Harmony, etc., etc., cannot compose a song or anything else that will sell or please the popular taste. By this method, people can develop their latent musical talents and save expense.

**PRICE, 50 CENTS**

# THE PIANOFORTE.

Sounds are produced on the Pianoforte by hammers striking the wires. These hammers are set in motion by a mechanism connected with the keyboard which is manipulated by the fingers. As you progress to the right the notes become higher in pitch, to the left lower. The upper portion of the keyboard is called "the treble," the lower portion "the Bass." The following constitutes the entire keyboard of the pianoforte.

**Diagram of Keyboard.**




* This is called middle C; it is just half-way between the Bass and Treble staffs.

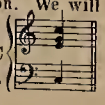
8va indicates an octave higher than the written note.

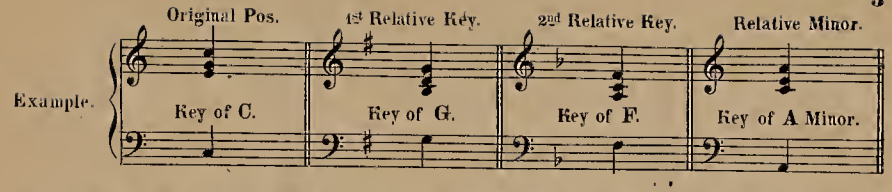
8va bassa " " " lower " " " note.

Now to call the attention of the student to the above diagram. Observe, that if we proceed to count to the extent of eight keys either to the right or left from any given key we come upon one hearing the same name as the key from which we started. It is necessary to become thoroughly acquainted with the keyboard of the pianoforte using the preceeding Diagram as a guide. Memorize the position of the different notes on the keyboard, that you may detect them immediately on seating yourself at the instrument for instance:— remember that the white key preceeding the two black ones is C and that preceeding the three black keys is F. Other keys have their distinct positions, which will be dealt with later on.

## MODULATION.

To avoid monotony during the performance of a musical work we introduce a variety of chords in different positions and having different bass notes. This is called modulation. We will think of a piece of music (either vocal or instrumental) commencing in they key of C. The natural modulation would be into one or more of the nearest relatives of the key of C (of which there are three) which will be found in the following example. This may be applied to all other keys, a complete discription of which will follow later on.

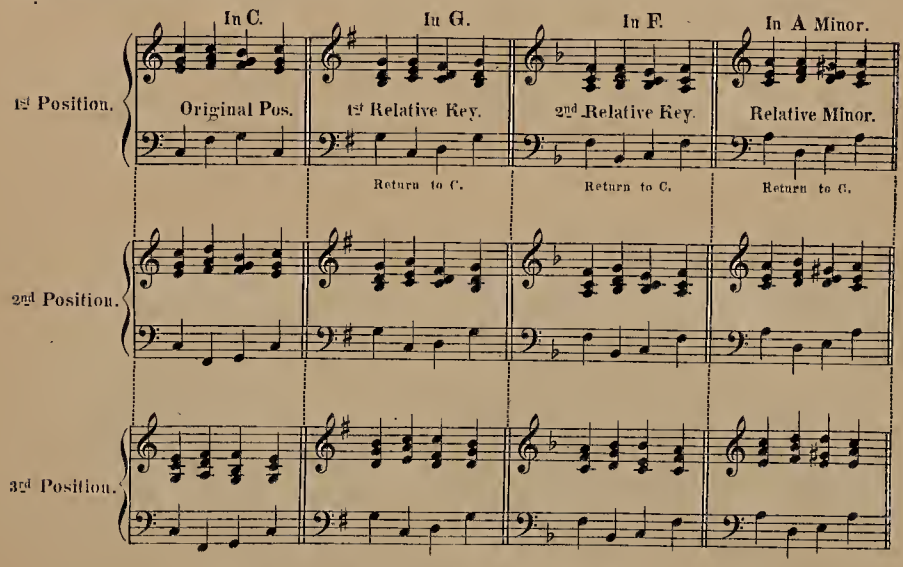




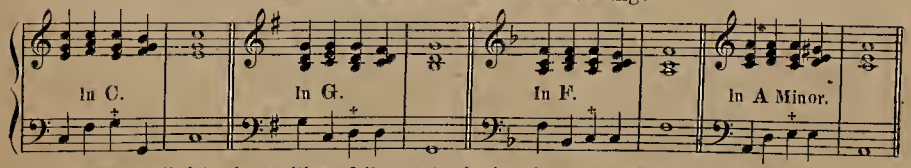

Having made a modulation from the key of C to one or more of its relatives we must return to it again to complete the effect, or in other words,"to please the ear." This applies to all keys and their relatives. See following exercises for general instruction in various keys.— The following series of chords in their different positions should receive thorough practice with a view of committing them in memory.

## HOW TO VAMP.

Exercise in key of C Major giving position of chords in its relative keys. (Either octaves or single notes may be used in the bass.)

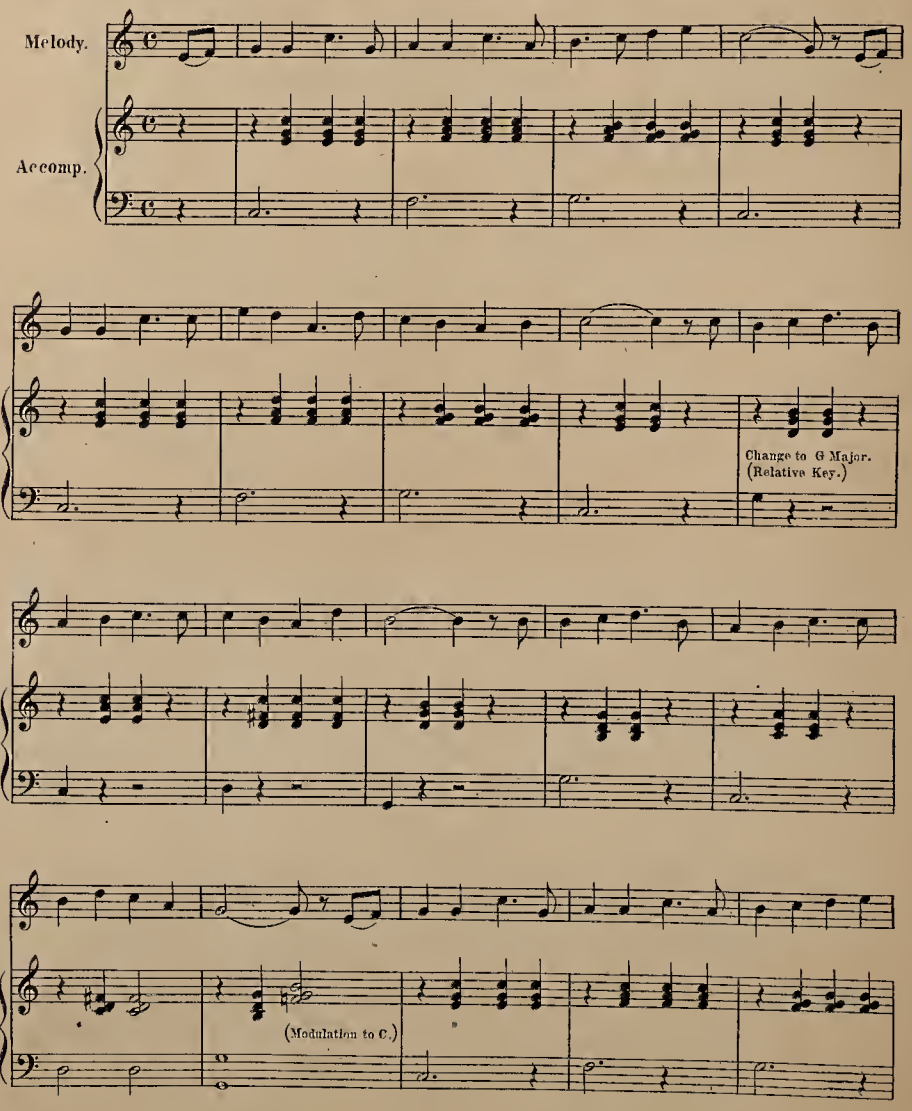


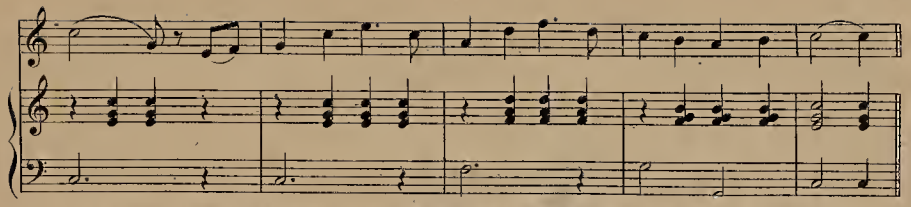

More extended Form of Modulating.




Attention is called to the position of Bass notes having the mark + placed over them.

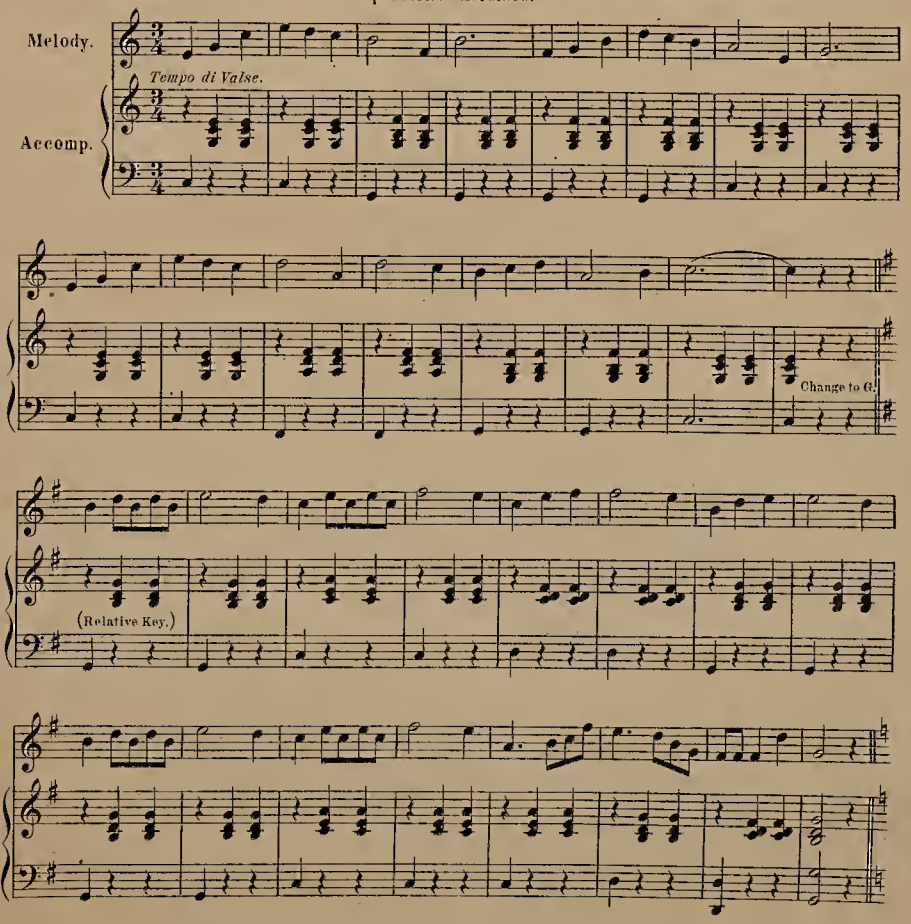
The following example illustrates accompaniment to a SONG, the melody being given on extra stave placed above the piano part. This is in the key of C and one of its relative keys and contains some of the chords and modulations referred to in previous examples.

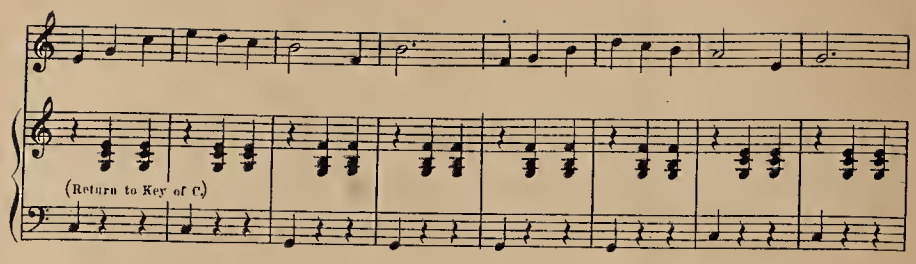


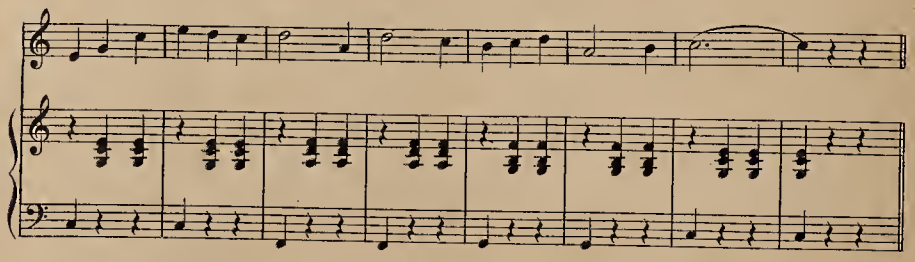


More eleborate and pleasing forms of accompaniment will be introduced as we proceed with this work.

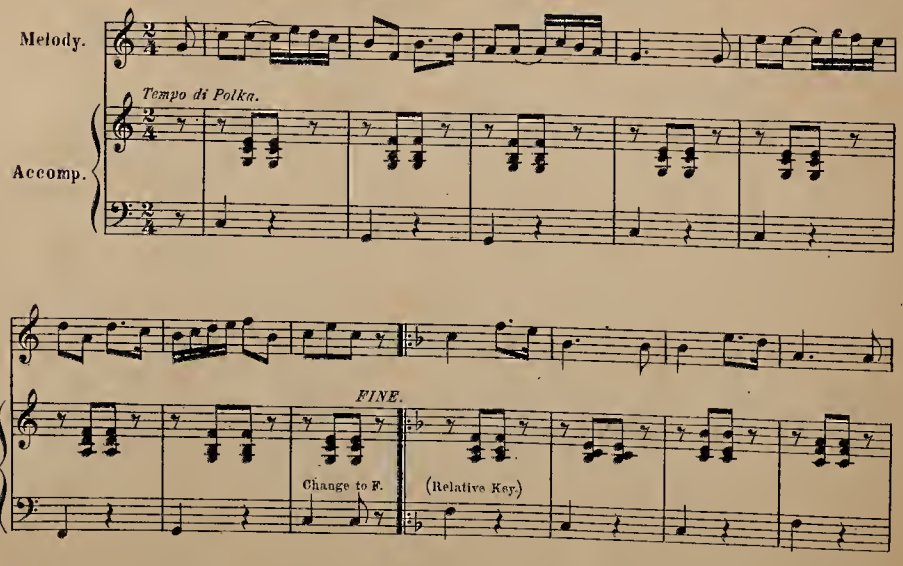
Accompaniment to a WALTZ in C Major and one of its relative keys introducing chords of previous exercises.

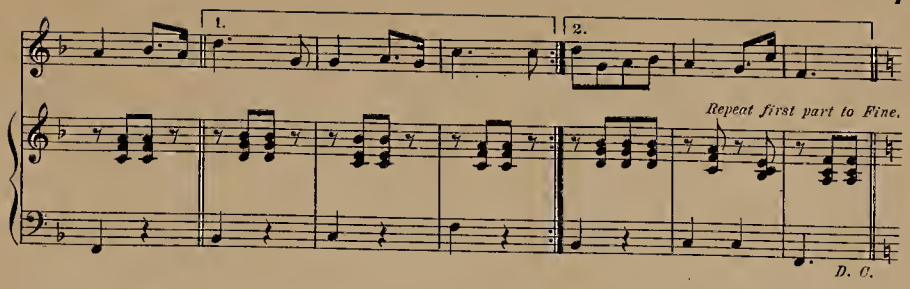




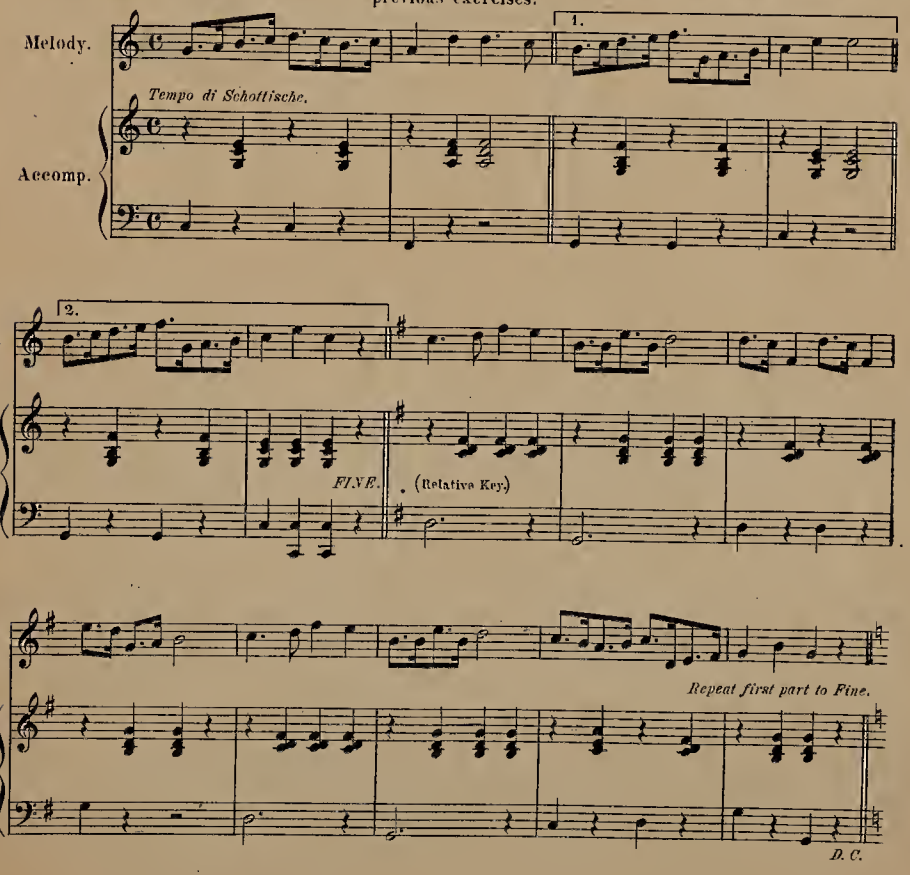



Accompaniment to a POLKA in C Major and one of its relative keys introducing chords of previous exercises.





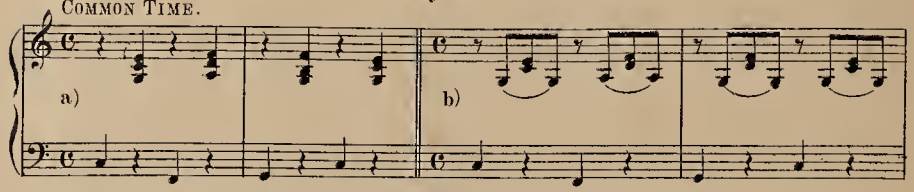

Accompaniment to a SCHOTTISCHE in C Major and one of its relative keys introducing chords of previous exercises.

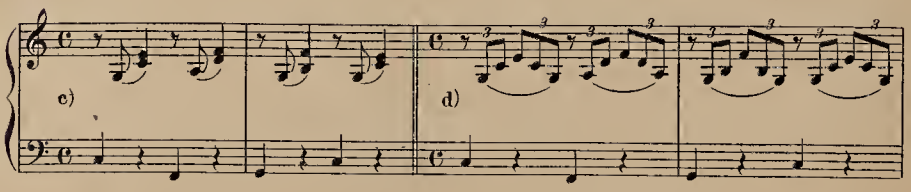


The following illustrates how accompaniments may be varied in form. Attention is called to the fact that the notes used at b, c and d are the same as at a but placed in different forms, giving variety which greatly enhances the accompaniment.

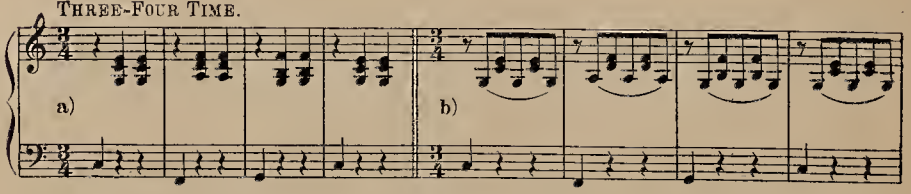
Key of C.

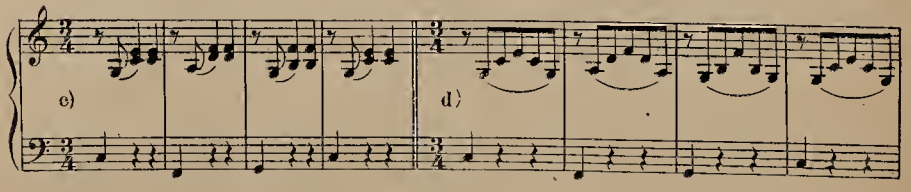
COMMON TIME.



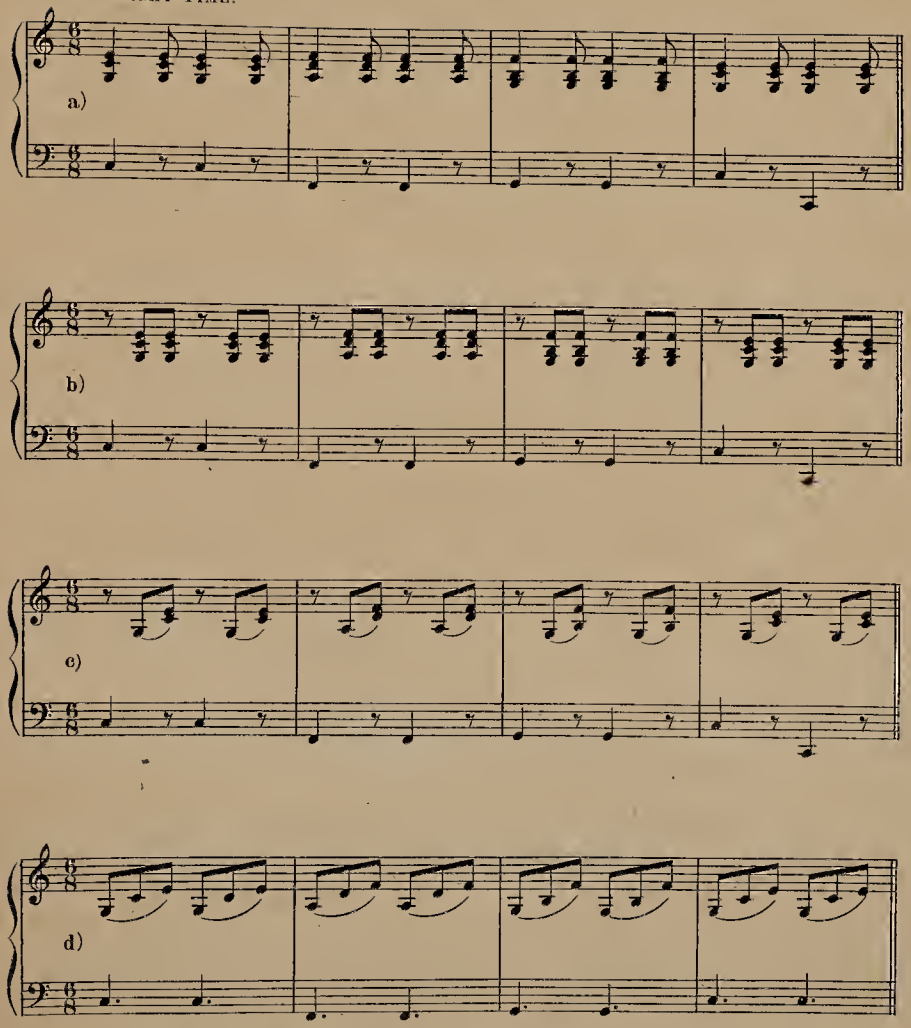




THREE-FOUR TIME.



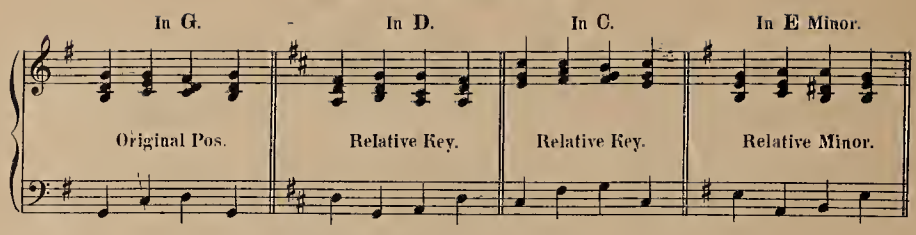



SIX-EIGHT TIME.

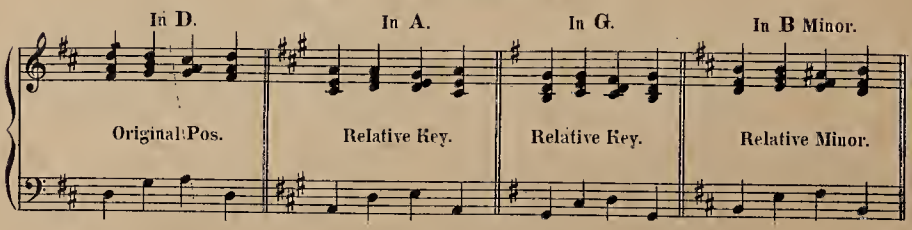



Now that the student has made a thorough study of the key of C and its relative keys we will introduce other keys with their relatives. Close attention to the manner in which the key of C Major has been treated during the exercises over which we have just past, will enable the student to make use of the following keys in a similar manner. (*See Page 3.*)

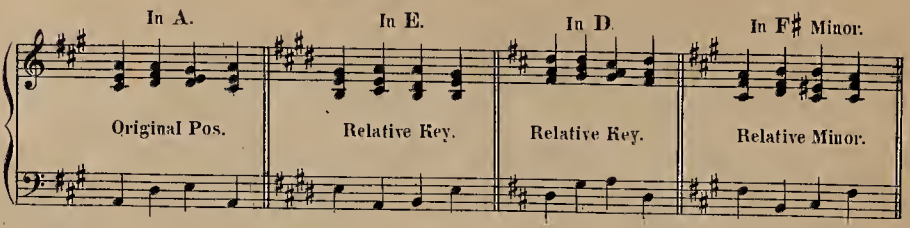
G Major and its relative Keys.



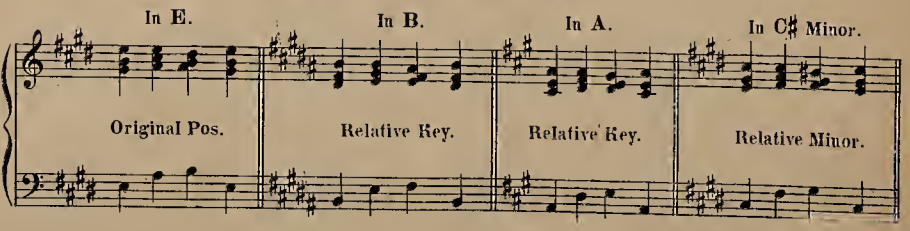

D Major and its relative Keys.



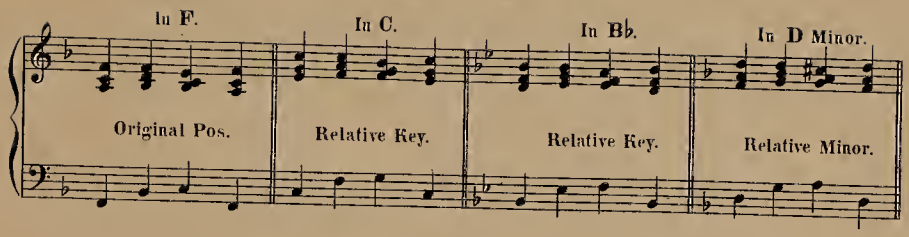

A Major and its relative Keys.



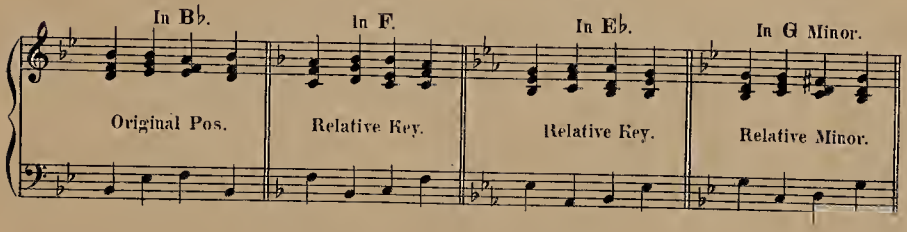

E Major and its relative Keys.



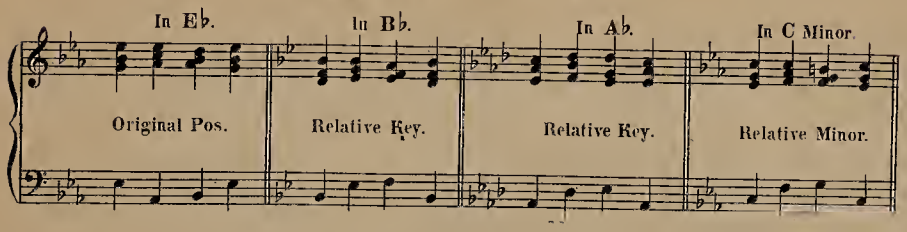
F Major and its relative Keys.



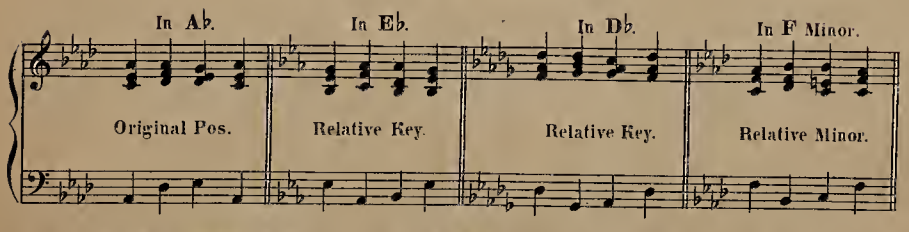

B♭ Major and its relative Keys.




E♭ Major and its relative Keys.

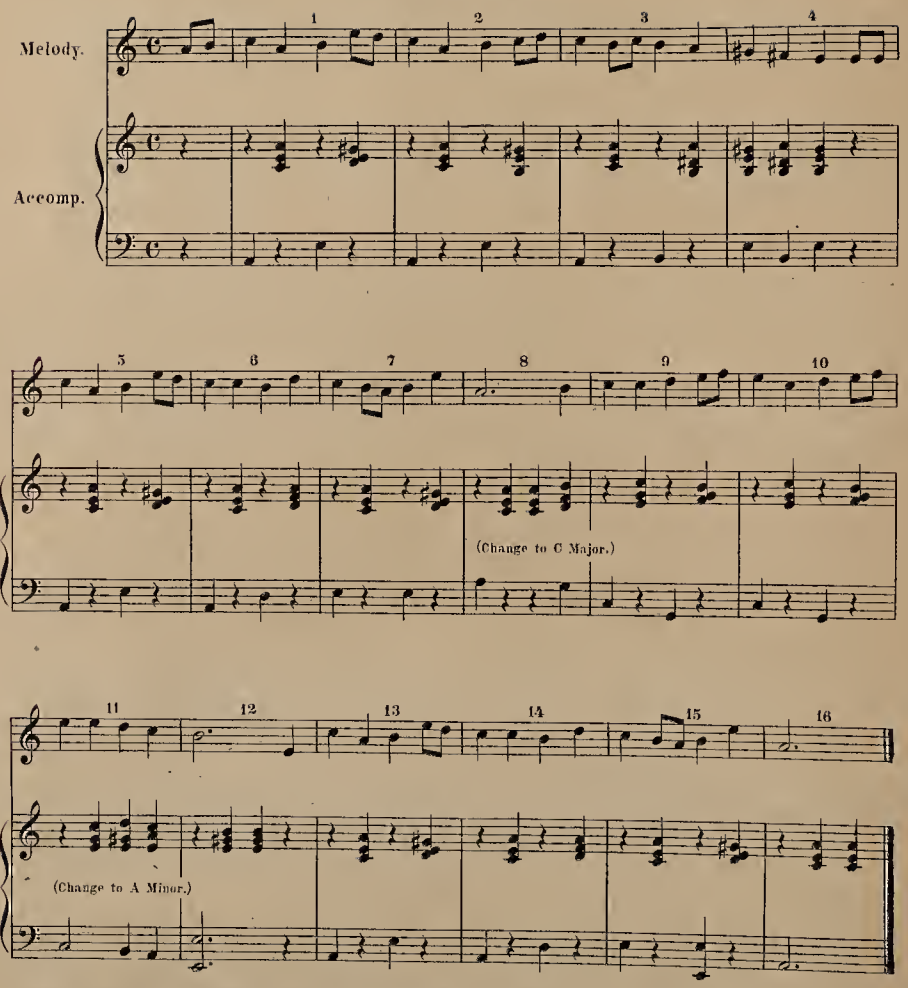



A♭ Major and its relative Keys.




The following accompaniment to a song in A Minor (the relative Minor of C) will show the usual form of modulation in a Minor Key. (*See Page 3.*)

## Song in A Minor.

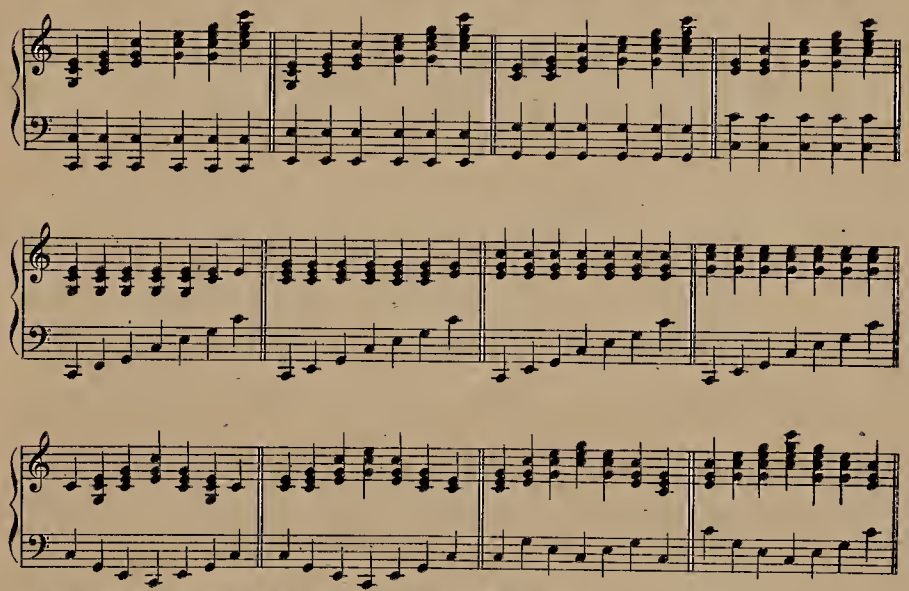



Now to look back at the song and accompaniment we have just passed over. The student should bear in mind that although a song may commence in any key (A Minor for example) it invariably wanders during rendition through a number of different keys. Notice that at measures 3, 4 and 12 we find chords not so closely related to A Minor as those given in previous examples.

Look through the other keys and locate these chords, it will help you to memorize them.

## Chords in their different positions.

The following illustrates the great variety of positions in which one or any chord may be placed. This we give only in key of C Major. The student may imitate in any of the other keys, for it applies to all. He may even go further for we have only given a few of the positions.

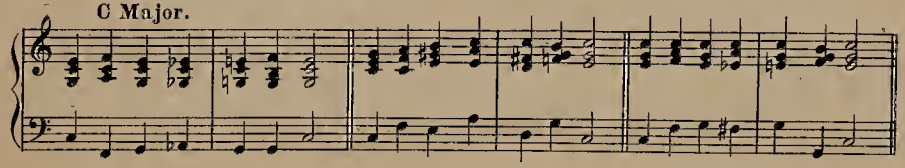


This may be carried on in a number of other forms.

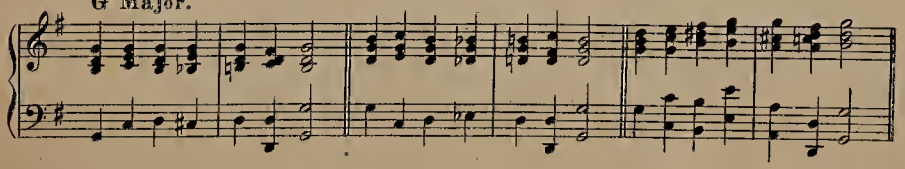
## General Exercises in Modulating.

Under this heading we give the student a more complete and effective set of chords which will serve nicely as a reference table.

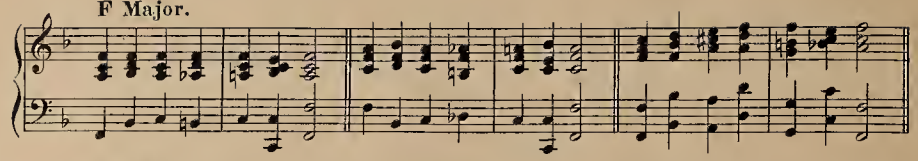
C Major.



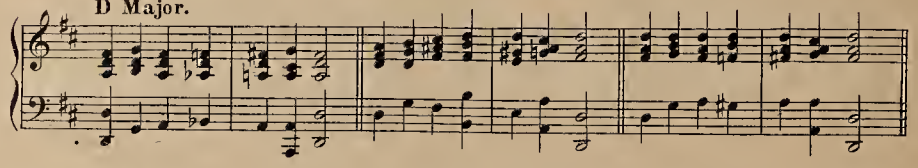
G Major.



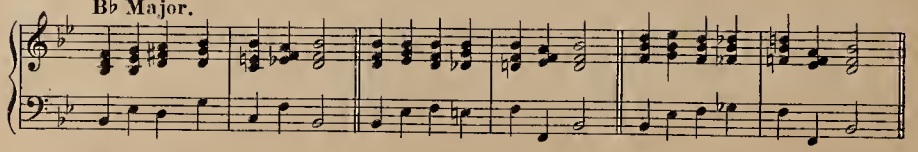
F Major.



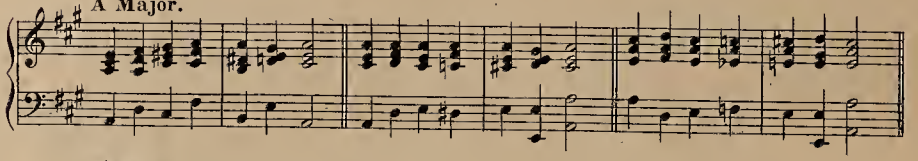
D Major.



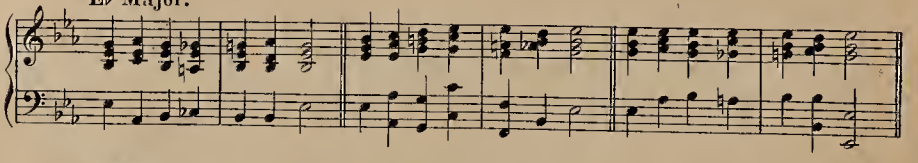
B♭ Major.



A Major.



E♭ Major.



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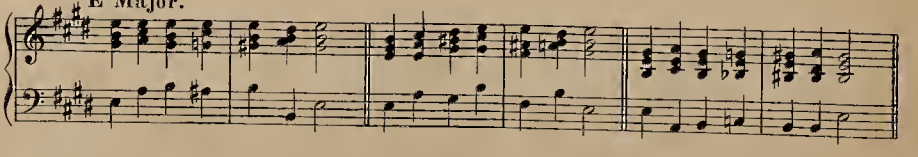
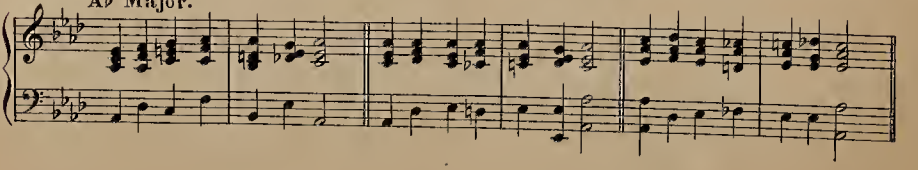
A♭ Major.